

Friday, March 21, 2003
8 pm. Walter Hall

University of Toronto
Faculty of Music
Presents

Hatzis@50

1 Melisma

for clarinet and drone

PETER STOLL, CLARINET

2 Equivoque

for harpsichord and audio playback

MICHAEL JARVIS, HARPSICHORD

3 Arctic Dreams 1

for flute, vibraphone and audio playback

SUSAN HOEPPNER, FLUTE

BEVERLEY JOHNSTON, VIBRAPHONE

4 String Quartet No. 1 (The Awakening)

for string quartet and audio playback

PAUL MEYER & CAROL LYNN FUJINO, VIOLINS; SCOTT ST. JOHN, VIOLA; SIMON FRYER, CELLO

— INTERMISSION —

Viderunt Omnes

Premiere screening of the music video based on Hatzis' Millennium commission *Viderunt Omnes*. Created by Jacques Collin and commissioned by Veronica Tennant and CBC TV's *Opening Night* for the television special *Northern Light*. Special thanks to Veronica Tennant Productions and CBC TV's *Opening Night* for allowing us to project *Viderunt Omnes*

Constantinople

for soprano, alto, piano trio and multi-channel audio playback

PATRICIA O' CALLAGHAN, SOPRANO; MARYEM TOLLAR, MIDDLE EASTERN SINGER, ALTO

—THE GRYPHON TRIO—

ANNALEE PATIPATANAKOON, VIOLIN; ROMAN BORYS, CELLO; JAMIE PARKER, PIANO

Concert presentation of four movements from the multimedia music theatre work *Constantinople* commissioned by the Gryphon Trio and currently under development by the Gryphon Trio and the Banff Centre for the Arts.

1. Kyrie 2. Ah Kalleli 3. Old Photographs 4. Alleluia

The *Constantinople* project has been generously supported by: Cinespace Film Studios, Roger D. Moore, Acuity Funds Ltd., The Canada Council for the Arts, The Ontario Arts Council, Toronto Arts Council, Music TORONTO, Scott Thornley and Co., The Julie Jiggs Foundation, The Woodlawn Arts Foundation, Music Canada 2000, Laidlaw Foundation, Living Lighting and Avli Restaurant. Special thanks to Wayne Chen and the Piano and Keyboard Centre



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Programme Notes

by Christos Hatzis

Melisma was commissioned by Jean-Guy Boisvert in 1995 with funds provided by the Ontario Arts Council. Jean-Guy performed the piece on a cross-Canada tour a year later. Originally incorporating tape and aleatoric elements, the work was revised later in its present form and has been performed several times by tonight's performer, Peter Stoll. The idea for *Melisma* came to me when I heard an old recording of a famous *taqsim*—a slow non-rhythmic improvisatory piece in Greek folk music—by Tassos Chalkias, one of Greece's prominent folk clarinetists. Similar to the *klezmer* style of clarinet playing, this tradition hardly ever allows the sound to stay 'in pitch' for any length of time, demanding instead nearly continuous pitch shifts and timbre modulations on most of the notes in a melody. Another characteristic of the Greek folk clarinet sound is the rather pronounced nasal quality of the *chalmieu* register where dramatic transitions from soft, dark timbres to piercing, *forte* ones are routine. *Melisma* begins with the Chalkias excerpt. My own music takes off at twelve measures of quoted material and frequently returns to make short references to the original.

Equivoque is the second piece in a series of compositions collectively titled *Spring Equinox* that are based on Johann Sebastian Bach's *The Art of the Fugue* and it was written for the occasion of the master's 300th birthday in 1985. (Besides being our mutual birthday, a milestone in Bach's posthumous career, and the Spring Equinox, March 21 1985 was also the day I became a Canadian citizen). *Equivoque* is a palimpsest of *Contrapunctus XII*, the first of four two-part canons in *The Art of the Fugue*. Basic melodic line, formal structure and tonal evolution are the same in both works, but, whereas *Contrapunctus*

XII is entirely in D minor, *Equivoque* constantly fluctuates between the original key and A-flat minor, tonally the most distant key to D minor. As the title suggests, there is an equivocal treatment of the two tonalities. The two keys are like red and green, image and afterimage; they don't mix, yet they are complementary. There is no linear, "qualitative" modulation from one to the other, but rather a quantitative process of coexistence with various degrees of balance between the opposing tonal forces. One key is pitted against the other and both are struggling for possession of the tonal center. This causes a disturbance to the listener's sense of acoustical perspective, not unlike the kind of disturbance on experiences with some of the engravings and lithographs of M. C. Escher, an artist whose work has considerably influenced my own, particularly in this series of compositions. *Equivoque* was originally written for accordion and tape and was performed and recorded on CD by accordionist Joseph Petric. The present harpsichord version was created in 1998 for a concert of my Bach-inspired works by the Tafelmusik Baroque Orchestra at the Scotia Festival of Music in Halifax, NS in 1998.

Arctic Dreams I is a palimpsest: a work composed on top of a pre-existing work. The original source is *Voices of the Land*, the third movement of *Footprints In New Snow*, a radio documentary/composition about the Inuit and their culture which CBC Radio producer Keith Horner and I created in 1995 with the support of the Canadian Broadcasting Corporation and the Ontario Arts Council. *Voices of the Land* employs the same audio as the present work with the addition of the haunting voice of Winston White, an Inuit elder and broadcaster from Nunavut, in the

foreground speaking about the north and its inhabitants. During one of the mixing sessions of *Footprints* at the Toronto CBC Broadcast Centre, I asked the engineers if they could also make a separate mix of the *Voices of the Land* without the speaking voice. They did, and this was the starting point for the present work. It was my intention all along that this separate mix would become the audio part of a completely different composition. The opportunity did not present itself until seven years later when my wife Beverly Johnston and flutist Susan Hoepfner asked me for a work for the two of them to perform as a duo. They were engaged to perform at the *Collaborations* series, a multi-arts series in Toronto. *Arctic Dreams I* came into being in three short days in mid April 2002. It premiered on April 26 at the *Collaborations* concert at Isabel Bader Theatre in Toronto. The “1” right next to the title simply means that I haven’t finished exploring the possibilities of this New Age-like work yet. A new, expanded work incorporating five children’s choirs in addition to the present forces will premiere this July at an UNESCO gathering called *Songbridge* in St. John’s NF with the Toronto Children’s Choir playing host to a number of children’s choirs from around the world.

Commissioned by the UK-based Smith Quartet with funds from the London Arts Board, The *String Quartet No. 1 (The Awakening)*, was a turning point in my career as a composer. It was composed at a time in my life which could best be described as a crossroads—musical and otherwise. The two most prominent and immediately recognizable references in the piece are Inuit throat singers and locomotive engines. The first has been haunting me since 1992, the year I worked on a CBC radio documentary, *The Idea of Canada*. It was then that I first became exposed to the chanting and vocal games of the natives of northern Canada, and ever since my fascination with their music

grew steadily. The *String Quartet No. 1 (The Awakening)*, originally named *Nunavut* after the Inuit name for their homeland, was the first of a number of projects inspired by this fascinating culture. The tone for the composition of this piece was set by the news of an alarming increase in the suicide rate among Inuit youth during the winter of 1994 and by the constitutional turmoil two years earlier, during which Canadians refused to grant our country’s aboriginal people constitutional recognition as a distinct society. The sound of the locomotive engines has been haunting me for much longer... since early childhood. My father was a railway engineer in Volos, my hometown in Greece, at a time when the train was still the primary means of inter-city travel. Occasionally he used to take me aboard the locomotive engine of a miniature train for trips up Mt. Pelion, the seat of the mythological Centaurs (I discovered years later that, long before me, another railway engineer’s son, surrealist painter Giorgio de Chirico, used to make the same journey up the same mountain as a child). The “dragon train” as I used to call it, which was actually transformed into a dragon during carnival, had left a strong impression on me. Its hungry, fiery mouth with my father constantly feeding it coal and the loud sounds it produced, especially the limpid triple beat the wheels made against the rails were among the most awesome visual and acoustical images of my childhood. Eventually, all these sounds, the locomotives, the locomotive-like throat singing, and the constant up-bow, down-bow articulations of the strings, became a metaphor for primal breathing, *Yin* and *Yang*, the endless cycle of creation and destruction which determines the fate of individuals, nations and humanity as a whole. There are countless references and cross-references in the *String Quartet No. 1 (The Awakening)* which need not be mentioned, except one: the solo cello melody following the opening section of

the piece and its ensuing development are a musical affirmation of my faith in the divine and its ability to bring balance, resolution and simplicity in the midst of all the overwhelming complexity we have brought upon ourselves and others. *String Quartet No. 1 (The Awakening)* was awarded the Jean A. Chalmers National Music Award in 1998 and has been recently released as part of a double CD of my music called *Everlasting Light/ Footprints in New Snow* on CBC Records which is available in the lobby and at classical record stores or can be purchased through the CBC Records web site.

Commissioned by the CBC, *Viderunt Omnes* was the Canadian contribution to the multinational "Millennium Project", a radio project of the European Broadcasting Union which has been initiated and is coordinated by musicologist Graham Dixon. The project, a celebration of 800 years of polyphony in the west, is an assembly of new works for various acoustic media—one entry from each participating country. My five-minute work is a studio composition juxtaposing a recording of the Toronto Consort performing Perotin's organum at the Glenn Gould Studio with pre-existing recordings of *katajjaq* (throat games) by two Inuit throat singers (Angela Atagootak and Pauline Kyak) which CBC producer Keith Horner and I had made in Iqaluit, Baffin Island in 1995, and other distinctively 'Canadian' sounds, such as the sounds of the loons towards the end of the work. Last year Veronica Tennant and Alison MacKay discussed the possibility of a television project that combined the two contributing elements of my *Viderunt Omnes* (12th century western European music and Inuit culture) and from these discussions emerged *Northern Light*, a CBC arts special which premiered on the program *Opening Night* last night (March 20th), featuring a variety of performing artists, including Aqsarniit, Sylvia Cloutier, Dominique Dumais, Margie

Gillis, Robert Glumbek, Michael Kusugak, Ronda Nychka, Laakkuluk Williamson and The Toronto Consort. The excerpt projected tonight is the finale of the television special, a music video by Jacques Collin based on my *Viderunt Omnes*.

Constantinople, a work of multimedia music theatre about cultural and religious encounters, overlaps and identities, has occupied me more than any other work of mine to date. It started as a request by the Gryphon Trio for a work of normal length for piano trio and it eventually expanded in concept and ambition to a 90-minute-long multimedia music theatre piece, which is currently in theatrical development by the Gryphon Trio in association with The Banff Centre for the Performing Arts. It is a work very close to my heart, because over the years it has become for me a vehicle of "reaching out" aesthetically, but also because it has cemented a strong and enduring friendship with the members of the Gryphon Trio, particularly Roman Borys who has been the heart and soul of this project. The composition of the earliest movement of *Constantinople* dates back to 1999 and the bulk of the piece was composed during two very intense months in the summer of 2000. It underwent revision in the summer of 2001, another instrumental movement was added just last week and the closing song of the entire cycle is in the process of being rewritten from scratch at this very moment. In addition to the Gryphon Trio, the score calls for two female singers with stylistically versatile voices. Soprano Patricia O'Callaghan with her ability to readily switch between classical and popular Western European music genres, and alto Maryem Tollar trained in classical Arab music and western blues and pop vocal techniques are the other musicians in the *Constantinople* group. The development of the other aspects of the work are taking place at present time and involve playwright John Murrell, stage and

costume designer Dany Lyne, computer animation artist Jacques Collin and associate producer Ottie Lockey. The development process will culminate in an extensive development workshop at Banff next August, further workshops during the 2003-04 season and finally a premiere of the complete work at Banff in the summer of 2004, with subsequent stops in London, the Athens Olympics and other venues. Tonight's presentation will include four of the nine movements of *Constantinople*: **Kyrie, Ah Kalleli, Old Photographs** and **Alleluia**, the penultimate movement of the work. **Old Photographs**, which will be included in the Gryphon Trio's next Analekta CD release this May, has become

a staple of the trio's touring program with close to a hundred performances during the past two-and-a-half years worldwide. It has touched a chord with Gryphon audiences: listeners traveled from one venue to the next in Florida's Key West last year for a chance to hear the work again and during the recent Gryphon Trio tour of NW Territories, Yukon and BC several groups of listeners have already made plans to attend the premiere of the work at Banff in 2004. If you would like to be kept informed about future events involving Constantinople visit the Gryphon Trio website at www.gryphontrio.com or my website at www.hatzis.com

Meet the Artists

Born in Greece, educated in the United States and a Canadian citizen since 1985, **CHRISTOS HATZIS** is considered to be one of Canada's most important composers. Christos' eclectic and powerful music is captivating audiences all over the world and has been awarded several coveted Canadian and international awards like the Jean A. Chalmers National Music Award, the (Governor General) Jules Léger Prize and the Prix Italia and Prix Bohemia, among others. Recently he has been receiving commissions and requests for new works from some of Canada's and the world's best-known soloists and ensembles, such as the Gryphon Trio, the St. Lawrence String Quartet, the Tafelmusik Baroque Orchestra, sopranos Isabel Bayrakdarian and Patricia Rosario, the New York-based Music Theatre Group, the CBC Radio Orchestra, cellist Shauna Rolston, percussionist Beverley Johnston, violist Rivka Golani, Tapestry New Opera, Pilobolus Dance Theater, the English Chamber Choir, NEXUS and the Elmer Iseler Singers, among others. A growing number of commissions from Canadian and international arts councils and foundations and a slew of new recordings of his music are fast spreading awareness

and appreciation of the composer's work well beyond his home base.

Christos' music has set a number of trends in Canadian contemporary music that have since been followed by other Canadian composers. During the 1980s his eclectic collages of materials inspired by and incorporating extensive elements of world music and his post-modern experiments of "musical photography" often using as subject the music of J. S. Bach were unique and exceptional in the Canadian contemporary music scene. The following decade he was one of a few Canadian composers of contemporary music to tap into the largely unexplored resource of Canadian choral music. He wrote (and continues to write) several major works for Canadian and international choirs, some of which have been described by the press as contemporary masterpieces. Also during the 1990s, Christos composed and produced a number of works based on the music and culture of the Inuit, Arctic Canada's native inhabitants. His Inuit-inspired works have received a great deal of international and national attention through numerous performances and broadcasts by most national radio networks around the world. These have made many

listeners aware for the first time of the Inuit and their culture. The response from critics and listeners alike has been overwhelming. In a 1998 Halifax performance of all his Inuit inspired works interspersed between performances by Inuit throat singers from Baffin Island, many members of the audience were moved to tears. The music critic of the Chronicle-Herald concluded in his review: "if that is not sublime, what is?" Today, the music of Canada's northern inhabitants has captured the imagination of several contemporary composers and quite a few new works are now being created inspired by the Inuit and their music.

Recent and upcoming recordings include three all-Hatzis CDs and several compilations featuring his music on Sony Classical, EMI, CBC Records, Centrediscs, Consipio (Japan) and Cherry Red (UK). An Associate Professor at the Faculty of Music, University of Toronto, Christos writes frequently about contemporary music and its relationship to today's and tomorrow's societies. His writings and other information about the composer are available on the Internet at www.hatzis.com.

This season in Toronto, cellist **SIMON FRYER** debuts *CelloDrama*: an event involving twelve cellos and a few car horns! Elsewhere he appears in recital with pianist Lydia Wong and in chamber music with Scott St. John's Fabulous Five(!), Penderecki's *Sextet* and in birthday tributes to both Lorand Fenyes and Christos Hatzis. On faculty at the University of Toronto and Head of Strings at the Glenn Gould School Simon is currently Artistic Director of Chamber Music at the Kincardine Summer Music Festival and a faculty member at the *Casalmaggiore International Summer Festival* in Italy.

CAROL LYNN FUJINO received her musical training in Canada, completing her degree at the University of Toronto with Steven Staryk. She is a recipient of the Eaton Scholarship. Throughout her career,

Carol has enjoyed participating in various chamber ensembles including, Modern Quartet, and Moveable Feast. As well she has performed with orchestras of the Canadian Opera Company, Esprit, New Music Concerts, and is currently a member of the Toronto Symphony.

Violinist Annalee Patipatanakoon, cellist Roman Borys and pianist Jamie Parker formed the **GRYPHON TRIO** in 1993. The Trio regularly tours throughout Canada and the United States and performs in Germany, France, Belgium, Russia, Poland and Finland. The Gryphon Trio is resident ensemble at the Music Toronto chamber music series and records for the Analekta label.

The Gryphon Trio's recordings of Haydn Piano Trios and Mendelssohn/Dvorak Piano Trios released on the Analekta label, have received unanimous audience and critical acclaim as well as Juno nominations. The Trio's most recent Analekta releases feature Mendelssohn's C minor trio and Lalo's rediscovered A minor trio as well as two Beethoven Op. 1 trios.

The Trio actively commissions new works, produces projects with artists from other fields, and develops innovative educational programs. Annalee Patipatanakoon performs on the 1717 Windsor-Weinstein Stradivarius violin and Roman Borys performs on the 1824 McConnell Gagliano cello, on loan from the Canada Council for the Arts Musical Instrument Bank.

Canadian flute virtuoso **SUSAN HOEPPNER** is a musician of international renown, having performed with orchestras and in solo recitals in Japan, Europe, North America and South America. She has been hailed by James Galway as "one of the best talents of her generation". A graduate of The Juilliard School, Ms. Hoepfner is currently a faculty member of the University of Toronto Faculty of Music. A recording artist on EMI, BIS and Marquis Classics, Ms. Hoepfner is the Canadian

Performing Artist for Yamaha.

MICHAEL JARVIS has been acclaimed as one of Canada's finest harpsichordists, fortepianists, and continuo players. He regularly performs with many of Canada's leading orchestras and chamber ensembles, and is Artistic Director of the critically-acclaimed period-instrument ensemble "The Baroque Players of Hamilton." Mr. Jarvis has performed as soloist and continuo player throughout Canada, England, Italy, Bermuda and the United States. He has recorded for the Hungaroton, ATMA, Naxos, Solitudes and Avalon labels, and has broadcast for CBC and NPR.

A charismatic performer and an outstanding musician, Canada's premiere percussionist **BEVERLEY JOHNSTON** is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her performances and recordings have been broadcast on radio networks all over the world. She has released three solo CD's (IMPACT and ALTERNATE CURRENTS on the Centrediscs label and MARIMBACH on the CBC Record's Musica Viva label and soon will release her fourth solo recording called GARDEN OF DELIGHTS. Since the millennium, Ms. Johnston has been busy with concerto performances and recital programs across North America. She continues to commission concerto and solo percussion works by Canadian composers, the latest of which is Christos Hatzis' percussion and viola concerto, Pyrrhic Dances. Beverley Johnston studied at Vanier College in her native Montreal and at the University of Toronto where she now teaches.

Originally from Kentucky, **PAUL MEYER**'s principle teachers were Josef Gingold at Indiana University, Paul Rolland at the University of Illinois and the Hungarian String Quartet.

After graduation, he toured in Europe

and Canada with the Galliard Ensemble. Since joining the Toronto Symphony Orchestra, he has continued his interest in chamber music and plays regularly in the Symphony's Evening Overture series. He has appeared as soloist with Jacques Israelivitch, and in chamber recital with Yo-Yo Ma and Leon Fleischer in that series.

PATRICIA O'CALLAGHAN was born and raised in small-town Canada. Throughout high-school she sang in rock bands and, as her training developed, so did a love of classical music, leading her to enroll in music at the University of Toronto. During university, she continually found herself drawn to local nightspots and was torn between her desire to sing classical and rock. "I never felt entirely at home in either world." She says. "What I look for is simply a wonderful song."

As her musical taste grew more eclectic, so did her taste for travel. Living in Austria, Germany, France and Mexico for different periods in her early twenties, Patricia learnt the local languages and returned to Toronto with these, and other experiences, in tow.

Patricia's heart and home remains in Toronto where she has successfully established herself performing the wide mix of repertoire which she has become renowned for throughout Canada. CBC Television audiences have become familiar with Patricia through her role as "The Singer" in the acclaimed TV drama series "Foolish Heart" and she has been further in the spotlight as the topic of a recent Bravo! TV special.

Patricia O'Callaghan is achieving her heart's ambition - to make her distinctive brand of popular art-song performance accessible to a broad-based audience.

PETER STOLL has been Solo Clarinetist of the World Orchestra of Jeunesses Musicales in Berlin and Vienna, and Prizewinner in the International Clarinet Society Competition in the USA. A core

member of the Toronto Philharmonia as well as the new music ensembles Continuum and Ergo, he teaches at the University of Toronto and privately. Recent solo and ensemble performances have included trips to Russia, Finland, Germany and New York City.

Born in Cairo, **MARYEM TOLLAR** has lived in various locations across Canada and the Middle East since immigrating to Canada in 1968. An extremely versatile artist, Maryem grew up singing Broadway style musicals and singing Joni Mitchell songs while listening to Arabic music and the Muslim call to prayer.

Maryem has studied Arabic Music at The Centre for Studies in Middle Eastern

Music in Toronto as well as completed an intensive period of musical studies in Aleppo, Syria. Recently Maryem travelled to Egypt and Greece where she continued her research and study of the Mowashahat (Sufi devotional love songs) singing tradition, as well as the performance of riqq (Arabic tambourine) and oud (unfretted lute).

Maryem performs regularly with the groups Doula (Arabic), Maza Mez (Arabic and Greek) and The Maryem Tollar Group (traditional Arabic repertoire as well as original material which draws from both Western and Arabic traditions) and has performed throughout Europe, the Middle East, India, South America and the United States.



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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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